

The motion is agreed to.

EXECUTIVE CALENDAR

The PRESIDING OFFICER. The clerk will report the nomination.

The senior assistant legislative clerk read the nomination of Kelly Craft, of Kentucky, to be the Representative of the United States of America to the United Nations, with the rank and status of Ambassador Extraordinary and Plenipotentiary, and the Representative of the United States of America in the Security Council of the United Nations.

The PRESIDING OFFICER. The majority leader.

EXECUTIVE CALENDAR

Mr. McCONNELL. Madam President, I ask unanimous consent that the Senate proceed to the consideration of the Norquist nomination, as under the previous order.

The PRESIDING OFFICER. The clerk will report the nomination.

The senior assistant legislative clerk read the nomination of David L. Norquist, of Virginia, to be Deputy Secretary of Defense.

Thereupon, the Senate proceeded to consider the nomination.

The PRESIDING OFFICER. Under the previous order, the question is, Will the Senate advise and consent to the Norquist nomination?

The nomination was confirmed.

Mr. McCONNELL. I ask unanimous consent that the motion to reconsider be considered made and laid upon the table and the President be immediately notified of the Senate's action.

The PRESIDING OFFICER. Without objection, it is so ordered.

UNANIMOUS CONSENT AGREEMENT—EXECUTIVE CALENDAR

Mr. McCONNELL. I ask unanimous consent that the motion to reconsider the Jordan nomination be considered made and laid upon the table and the President be immediately notified of the Senate's action.

The PRESIDING OFFICER. Without objection, it is so ordered.

LEGISLATIVE SESSION

MORNING BUSINESS

Mr. McCONNELL. Madam President, I ask unanimous consent that the Senate proceed to legislative session for a period of morning business, with Senators permitted to speak therein for up to 10 minutes each.

The PRESIDING OFFICER. Without objection, it is so ordered.

TRIBUTE TO KATHRYN WEEDEN

Mr. SCHUMER. Madam President, today I join my friend the majority

leader in offering a heartfelt thank you, congratulations, and happy retirement to the principal of the Senate Page School, Ms. Kathryn Weeden. She leaves the Senate and the Page School after 26 years of illustrious service. In that time, she has transformed the lives of countless young men and women interested in the workings of government.

The Senate Page School is an institution unlike any other on Capitol Hill and very different from most schools in America. Every semester, some of the most accomplished young men and women come to Washington from across the country to learn about our government. In short order, they are thrown into a routine that includes classes early in the morning, classes late into the night, and a full-time job in the Senate in between. When you consider the additional demands of homework, getting acclimated to a new city, and new peers, you realize just how important it is for these young men and women to have someone they can trust, rely on, and go to for support and guidance. For the last 26 years, that person has been Ms. Weeden. With her at the helm, I have always had confidence that the Senate's pages were getting the learning experience of their lives.

For the minds she has inspired, for the institution she has shaped, and for the Nation she has served, I want to say thank you and my best wishes to Ms. Weeden. May others follow in the example of selflessness and civic duty that she has gracefully set.

TRIBUTE TO SABRA FIELD

Mr. LEAHY. Madam President, over a storied 50-year career, Sabra Field has established herself as a great Vermont artist. Her works have made hers a unique and highly sought-after brand, one which beautifully depicts Vermont's landscape. Her prints, made by hand using woodblocks, are a premier example of how Vermonters harbor a deep commitment to creating and providing high-quality goods, made with passion. Her work has promoted Vermont, and I could not be more proud to recognize this acclaimed artist.

Sabra enrolled at Middlebury College in 1953, where she was inspired by Piero della Francesca's painting "The Flagellation of Christ." One of her instructors instilled a belief within her that, in her words, made art "seem like a noble calling." Sabra has followed this calling over the last 50-years, creating beautiful works of art that portray Vermont's landscapes. Born in Oklahoma and raised in neighboring New York, Sabra believes that her professional career began when she moved to Vermont. She recalled in a Vermont Digger article that "Vermont was beautiful and Vermonters unpretentious, generous, and understood 'home occupation.' I was free to be me." This environment made Vermont

an ideal work and home location for Sabra.

Sabra's achievements are impressive. Her work has been featured on the cover of Vermont Life magazine. It is showcased in a stained glass window at Dartmouth-Hitchcock Medical Center in New Hampshire. It has been printed on 250,000 UNICEF Cards. And Sabra's work was featured on 60 million postage stamps commemorating Vermont's 1991 bicentennial. Sabra's work has gained popularity far and wide over the last five decades. Marcelle and I have several of her prints in our home as well.

I am proud to recognize the contribution and achievements that Sabra has made over her 50 years in Vermont. I ask unanimous consent to have printed in the RECORD a Vermont Digger article titled "Sabra Field marks 50th year making Vermont Art." It describes the hard work that goes into making each piece of art and highlights Field's commitment to capturing Vermont's picturesque landscape.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

[From the Vermont Digger, July 7, 2019]

SABRA FIELD MARKS 50TH YEAR MAKING VERMONT ART

(By Kevin O'Connor)

EAST BARNARD.—Sabra Field recalls the moment a half-century ago when she made her first woodblock print in Vermont.

"No one said I couldn't," she says, "and I was too naive to realize the odds."

The Oklahoma-born and New York-raised artist didn't know her ink-on-paper images of red barns, green hills and blue skies would land on the cover of Vermont Life magazine, an annual namesake calendar, a stained glass window at neighboring New Hampshire's Dartmouth-Hitchcock Medical Center, 250,000 UNICEF cards and 60 million postage stamps commemorating Vermont's 1991 bicentennial.

This coming weekend, the 84-year-old printmaker will celebrate her 50th year making iconic Vermont art.

"When people ask what piece means the most to me," she says, "I answer, 'The one I'm going to do next.'"

Field's Green Mountain story began in 1953 when she enrolled at Middlebury College ("there was no math requirement," she explains) and had an epiphany while studying Piero della Francesca's 1450s painting "The Flagellation of Christ."

"I saw that great art is composed from what we see," she recalls, "but it is not a replica of what we see."

Field's watercolor teacher made art "seem like a noble calling." But she yearned less for a brush than for woodblocks, which she discovered upon further schooling at Connecticut's Wesleyan University.

"Prints are for everybody," she says of the easily reproducible medium. "I wanted to spend all my time making images and I was willing to take the risk. I felt, in a sense, that I had no choice."

"Over the course of her career she has received any number of accolades, and has been variously described as 'the Grant Wood of Vermont,' 'the artist laureate of Vermont,' and as someone who 'has touched more lives than any Vermont artist in history,'" Richard Saunders, a Middlebury College professor and director of its Museum of Art, wrote in the catalogue of the 2017 retrospective "Sabra Field. Then and Now."

Yet every peak in this artist's world is framed by valleys. The mother of two young sons moved from Connecticut to a former 19th-century tavern in the White River valley village of East Barnard after her first marriage ended in 1969.

"When I arrived, people were unsure," she recalls. "Is she just here for the summer?"

Field soon contacted the secretary of state's office to register a printmaking business.

"Somehow I knew I wanted the legitimacy of being validated."

Tallying initial sales on her children's toy cash register, Field began to design, draw and cut the woodblock images that have sustained her ever since.

"My life as a professional artist really didn't begin until I moved," she says. "Vermont was beautiful and Vermonters unpretentious, generous, and understood 'home occupation.' I was free to be me."

Field soon met her second husband, Spencer, who became her business manager. But her work wasn't always seen as marketable. Take the story behind her 1977 four-print "Mountain Suite."

"Vermont Life requested a seasonal suite to sell," she recalls. "Then they declined to buy them."

The artist went on to distribute the images herself. The magazine has since folded. But log onto her website and you'll see the passed-over prints remain in circulation for \$250 each.

Field's resulting career has been chronicled in two books—2002's "The Art of Place" and 2004's "In Sight"—and the 2015 documentary "Sabra." Middlebury College, for its part, has an archive copy of every one of her prints.

Field can share stories of private struggle as well as of professional success. She re-winds back five decades to inking her first works.

"I hung them outside to dry."

The wind wasn't the only thing that got carried away that day.

Field has weathered bigger changes ranging from the advent of new reproduction technology for the prints she continues to create by hand to the 2010 death of her husband. Now assisted by fellow printmaker and neighbor Jeanne Amato, she still works with woodblocks, be it for a recent children's book "Where Do They Go?" with Addison County writer Julia Alvarez or a coming nine-piece suite of prints she conceived after President Donald Trump's election.

"I decided we needed to look at it as a challenge and we couldn't let him manipulate our emotions," she says of the Trump-inspired prints. As for exactly what they picture, she adds only: "They will be somewhat mysterious. But when you get it, you get it."

Field is marking her 50th year in Vermont with a special poster and open house at her East Barnard studio July 13 and 14 from 10 a.m. to 5 p.m., with more information available on her website.

"The career highs that sustain me are not glamorous by the standards of the wider world, but they confirm that I made the right decision and that this wonderful place is home," she says. "I've never fallen out of love with my medium. I couldn't be happy otherwise."

RECOGNIZING WHITE RIVER JUNCTION FEMALE ENTREPRENEURS

Mr. LEAHY, Madam President, White River Junction, VT, has seen a renaissance over the last 20 years. Led by a band of female entrepreneurs, this village tucked along the Connecticut

River is today the home of dozens of thriving businesses. No fewer than 25 of these businesses are run by women, and together they are the core of a vibrant, growing community.

Kim Souza, the owner of the consignment store Revolution, was one of the first business owners to move back to White River Junction. The first few years were tough, but with the support of her community, Revolution found its footing. Soon more businesses opened, and new life was breathed into the town.

Across the street, Julie Sumanis and Elenda Taylor opened JUEL, a juice bar and café, in the ground floor of a new apartment building. In 2008, Leslie Carleton moved from nearby Norwich to open Upper Valley Yoga. Seven years later, Kate Gamble opened Open Door, another yoga studio.

The successes of these businesses did not come without challenges and difficulties, but their successes showcase the power of bold ideas, commitment, dedication, and, ultimately, community. In 2007, Kim thought Revolution would have to close its doors, until she found the backing of a local mother and daughter that allowed her to stay open. Catherine Doherty, the producing director of White River's Northern Stage theatre company, credits the community's support for keeping the company alive through challenging times.

Today, White River Junction has become a destination and a cultural center of the region. The surge of development brought on by pioneers like Kim continues to bring new people into the town, some feeling empowered to start businesses of their own, to shape their futures, and to make the community stronger. This is the very heart of the American dream. The future of Vermont rests with entrepreneurs across the State, and I am glad to see it in such capable hands.

I am proud to recognize the achievements of these women and the contributions they have made to the town of White River Junction and their broader communities. I ask unanimous consent to enter into the RECORD a Boston Globe article titled "In White River Junction, sisters are doing it for themselves." It describes their successes and the challenges they overcame in helping to revive their town.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

[From the Boston Globe, July 4, 2019]

IN WHITE RIVER JUNCTION, SISTERS ARE DOING IT FOR THEMSELVES

(By Kevin Cullen)

WHITE RIVER JUNCTION, VT.—Kim Souza opened her consignment and thrift clothing store here in 2002, when this old, wheezy village hard by the New Hampshire border was so deserted you half-expected to see tumbleweeds rolling down North Main Street.

She let the locals know that beyond selling new clothing, she would also sell used stuff and offered to buy gently used clothes from them.

Dancers at The Wrap, a strip joint directly across the street from Souza's shop, began showing up regularly with outrageously high platform shoes and audacious, skimpy outfits. Souza had to wave them off when the strippers tried to sell her their thongs.

"I had to draw the line somewhere," Souza said, standing behind the counter of her store next to an elaborate cappuccino machine.

The Wrap burned to the ground years ago, and in its place has risen, phoenix-like, a modern apartment building, the anchor of which is a ground-level cafe, apothecary, and juice bar called JUEL, after its owners, Julie Sumanis and Elena Taylor.

The cafe, located on the corner of North Main and Bridge streets, in the heart of downtown, captures the essence of the renaissance of this old industrial village: On the same spot where women were once exploited and objectified, two young female entrepreneurs are running a thriving business.

Souza, White River's pioneering businesswoman, recently did some research and figured out that no less than 25 businesses that have opened in the once-vacant and newly built storefronts in the four-block downtown area are run by women.

It wasn't planned. It isn't part of some high-minded government-incentive program. It just happened. Organically.

Souza was working at a travel agency in New Hampshire when a mentor, Murray Washburn, suggested she start a business in gritty White River, which is sandwiched in the Upper Valley between the more genteel locales of Hanover in New Hampshire and Woodstock in Vermont.

Souza went for it, opening a funky clothing store in what had been a frame shop for 30 years and called it Revolution, which was prescient because she started one.

Things were slow at first. After four years, Souza thought she would have to go out of business. A local woman, Ann Johnston, and her then-teenage daughter, Simran, loved the store and were crestfallen when Souza told them she was going to close up.

"What would it take to keep Revolution open?" Ann Johnston asked.

The answer was financial backing, which Johnston and her daughter provided, giving new, sustained life to Revolution, and the revolution of female businesses.

Souza said Leslie Carleton's decision to open Upper Valley Yoga on North Main Street in 2008 was a pivotal moment. Carleton's previous studio was in Norwich, a nearby, more upscale town. Many of Carleton's well-heeled students followed her, with some trepidation, to White River.

Those mostly female yogis discovered something that Souza has immortalized on a T-shirt she sells, emblazoned with the words, "White River Junction" on the front, and, on the back, "It's not so bad."

"When I came to White River Junction," Carleton said, sitting at a table outside JUEL, "it was still pretty rough. It was dead on a Sunday morning. The sleazy strip club was still there. The ATM at the strip club dispensed only \$1 and \$5 bills."

But Carleton hung in there, and other yoga studios have followed.

Four years ago, Kate Gamble, a physical therapist, opened Open Door, a one-stop wellness center, offering services including yoga, physical therapy, acupuncture, and Chinese medicine. At something she hosts called The Death Cafe, a hospice nurse helps people "be more comfortable about end of life issues," Gamble said.

"This place reminds me of Brooklyn," Gamble said. "It was a dump, but a lot of people with energy and new ideas have moved in and changed things."

Carleton harbors a nagging worry that it might become too much like Brooklyn, with rents soaring and inventory drying up.